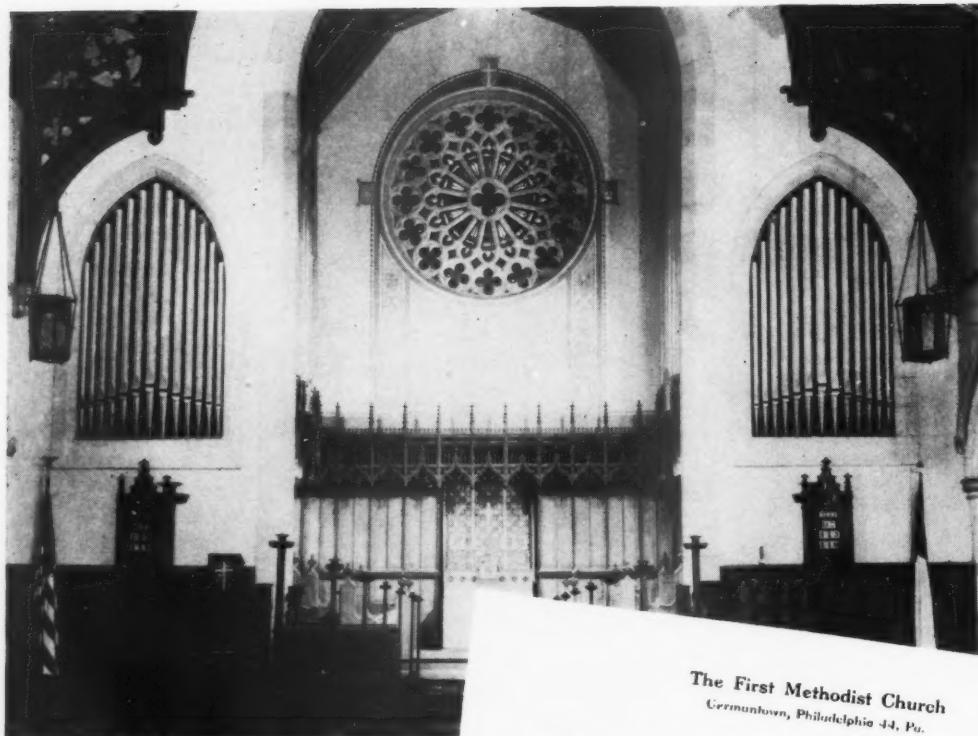


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# THE AMERICAN ORGANIST

DECEMBER 1956

Vol. 39, No. 12 - 30¢ a copy, \$3.00 a year



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Germantown, Philadelphia, Pa.

The First Methodist Church  
Germantown, Philadelphia 44, Pa.

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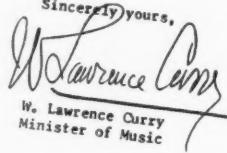
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# THE AMERICAN ORGANIST

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T. SCOTT BUHRMAN, Founder, January 1918

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December 1956

No. 12

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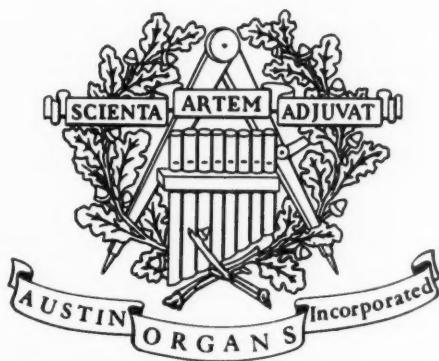
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# THE AMERICAN ORGANIST, December 1956

## Filling Our Part of the Heavens

*The Reverend A. Blanchard Boyer  
Rector, St. Paul Episcopal Church  
Greenville, Texas*

**P**EACE on earth, good will toward men!" . . . "Hark the herald angels sing!" . . . "Silent night; Holy night" . . . Here we are winding up plans for one of our biggest efforts during the Church Year. "Good Will," "Brotherhood of Man," "celebrating the coming of the Prince of Peace" . . . **WHAT IS THIS?** Are we perpetrating a gigantic hoax? Are we dupes to a bad joke? Are we calling the tune for the tale of an idiot?

How difficult it is, between listening to the latest broadcasts, to address thoughts to the very people whose job it is to prepare the Christmas songs and the festivals, the people who fashion the instruments intended to make music for the Christ Child, those who sing and beckon their fellows to conjure up the joyful noise! The world is already on fire! Should we really be here, taking time and energy to muse, when despair stalks our elbow?

Quickly, we bring to mind other Christmases—just yesterday they seem—when we watched the cold night out . . . or chose the stifling coziness of nylon gauze rather than court the sting of tropical insects . . . or anxiously listened for the dreaded ring of the door bell. Why, there has not been a real **Peace on Earth** for the entire life of the men and women now in college or in the armed forces. Can you remember the last Christmas you spent when there was really **Peace on Earth**?

These are the kinds of questions which plague us who have the job of pulling our people through this Christmastide. Oh, I suppose there are those few of us who can shut our eyes and ears and mutter that all this doesn't particularly concern us; that we have always done a Christmas Service; that there is really nothing much to it—just dig out the old anthems and carol books, tune the chimes, hang up the greenery and ribbons. "Besides, the children must have their Christmas, you know, so let's not worry about anything until after the holidays."

Others of us, however, come to this year's task with a heavy heart. The tunes seem to stick in our throats and the words mock our intelligence. "Is what we are trying to do really honest?" we ask ourselves?

Well, whenever we find ourselves up against the critical situation, we must address ourselves to the ultimate question, "Why are we here anyway?" "What is the reason absolutely why I was ever created?" If we get the answer to this question firmly planted in our mind, then questions involving time, and space, and possessions, and feelings and aspirations will more likely have point and promise. The right answer to this question relates you and me to our neighbor and the countrymen with whom our nation is allied—yes, even to my enemies and my nation's enemies. These are big thoughts . . . too big, perhaps, to absorb completely in the press of deadlines and re-

hearsal schedules and community projects. But, to make sense with the problems of this world, we absolutely **must** tackle them by means of some "mechanical advantage" outside ourselves, a means available to us by way of the world of the spirit.

We do live in two worlds, you know. There is no doubt about that. The greatest reality which our human minds can grasp is the realization that there is more to having been created than what we can appreciate with our five senses. While bearing down on our problems, be they coaching the boy alto or driving a tank, we must come to realize that the ultimate reason for bothering at all is not necessarily observed or appreciated by anybody else but ourselves and the Creator!

The ultimate reason for doing anything, then, is primarily to please God. Heavens knows how often we, who use organs in our lives, share our appreciation of the true, the good, and the beautiful only with God—or so it seems many times. What could possibly be more **ultimate** than the ultimate reason for being—of being pleasing to God Almighty to the best of our ability?

You say that "the children must have their Christmas." That is very true indeed. They are depending on it. And we too are depending upon it more and more as Christmas comes each passing year. The sooner they and we realize this the better for all of us. We can come more and more to depend upon the spiritual part of Creation. Here we are, standing on the threshold of the celebration of the Incarnation of God, but we puzzle and trouble that God's Kingdom has not yet fully come upon us. Are we not to be instrumental in focusing some light upon the task of living both in this world and in the next at this season when God Himself conjoined them?

Father Hebert has put it this way: "The Incarnation of the Son of God claims the Kingdom for God and the whole of human life. It is the manifestation of God's goodness in the flesh; it involves the redemption of the body, and therefore also the social, economic, and political structure. God has established His Kingdom, a kingdom not of this world, but very much in the world. It is wrong to assume that the concern of Christianity is only with the religious life of the individual, and the endeavor of a select circle of devout people to live a sanctified life and attain an individual perfection—it is the denial of the Incarnation. The method of the Incarnation means that the separation of the 'sacred' and 'secular' is broken down. Christianity is deeply concerned with 'secular' activities of every kind; not that the sacred becomes secularized, but so that the secular activities are redeemed of God." (A. G. Hebert, S. S. M., LITURGY AND SOCIETY, Faber & Faber, London).

Of course it's a mystery. We cannot see completely around it. The task that we can see clearly is to become

the "length of pipe," as it were, which conveys to our world—our full measure of truth and beauty and righteousness, with singleness of heart as God's servants, and benefit to our fellow men everywhere.

We take comfort that even Our Lord Himself worked and strove—and even died on a cross—in an age and in a land which knew no peace. He did not set up His Kingdom as immediate proof that the world was already redeemed. He commanded and commended us to spend ourselves spreading the effectiveness of that Kingdom wherever we are and through means by which we best can strive.

That the air is dark and the waters troubled is all the

more reason that we get on with lighting the candles and singing the hymns and welcoming anew the Redeemer of Mankind to our part of this world. We ought to remember that the singing and the light will encircle the globe—war or no war—and we must take up our verses in our turn. We do so confident that, by our labors, our two worlds are brought closer together—even for a moment—and that we are not singing alone on the hill side. We thank God that we have the carol-books and the organs, the boy altos and other singers all waiting for our beckoning. Ours is the job of filling our part of the heavens, if only for a moment, with the victorious chorus, "**Peace on earth come to men of good will!**"



## STOPLISTS

HILLGREEN, LANE AND COMPANY  
*Faith Lutheran Church*

Cleveland, Ohio

Installation: R. J. Wervey  
Organist and Recitalist: Hubert Corina

R-9. S-17. B-3. P-523.

PEDAL: R-1. S-3. B-1.

16 Bourdon 44

(Gedeckt-S)

8 (Bourdon)

GREAT: R-4. S-7. B-2.

8 Diapason 61

Concert Flute 61

(Gedeckt-S)

4 Octave 61

(Gedeckt-S)

— Chimes 20t

SWELL: R-4. S-7.

8 Gedeckt 104-16'

Viole 68

Viole Celeste 59

4 (Gedeckt)

2 2/3 (Gedeckt)

2 (Gedeckt)

8 Oboe 68

Tremulant

Couplers 11:

Ped.: G-8.4. S-8.4.

Gt.: G-4. S-16.8.4.

Sw.: S-16.8.4.

Combons 12: GP-4. SP-4. Tutti-4.

Crescendos 2: S. Register.

Reversibles 4: GP. SP. Full Swell.

Full Organ.

Blower: 1 hp. Orgoblo

Action-Current: Orgelectra

*MR. CORINA*

Handel, Bf Concerto

Bach, If thou but suffer God to guide thee  
Sheep may safely graze

Franck, Am Choral

Purvis, Contemplation; Pastorale; Canzona

Faulkes, Alleluia

Edmundson, Nun ruhen alle Wälder

Bach, Dm Toccata and Fugue

Mr. Corina, a TAO subscriber since 1931, designed the rebuild of this organ. He was organist of Faith Church until 1955 when he assumed similar duties in Lakewood Baptist Church, Cleveland. The rebuilding of the organ was part of the renovation of the church undertaken last year. "The interior of the organ has been entirely renovated with a larger Swell chamber, new chests, new reservoirs, tremulant, and a new blower. All of the pipes were thoroughly cleaned, rescaled, revoiced, and provided with new tuning slides. The interior of the organ was made more easily accessible for servicing and tuning. In addition, the front case pipes have been repaired and lacquered to give a more attractive appearance. The console which was installed new six years ago is still utilized with a few mechanical changes." The dedicatory recital was played April 22, 1956.

**T**HE AMERICAN COMPOSERS ALLIANCE, of which Robert Ward is president, and James Ringo bulletin editor, has available a listing of organ compositions in facsimile edition. These works, by members of the Alliance, may be ordered directly through Mr. Ringo at the American Composers Alliance, 250 West 57 Street, New York 19, New York. As a service to our readers, we are happy to give you this list, and hope you will be eager to take advantage of a new source for material.

The Editor

MARSHALL BAILEY: God is the Foundation for Good (for pedals)  
In the Beginning

TriniGod is Radiance from on High

HERMAN BERLINSKI: Three Preludes

GORDON BINKERD: Pastorale

IRWIN FISCHER: Chorale Prelude on "Jesu meine Freude"

Chorale Prelude on "Nun ruhen alle Walder"

JOHAN FRANCO: Suite of Prayers (#1)

Suite #2

FORREST GOODENOUGH: Trio for Organ

PARKS GRANT: A Quiet Piece, Opus 47

HOMER KELLER: Offertory

Sonata (1952)

OTTO LEUNING: Choral Fantasy

Fantasia

ROBERT McBRIDE: Prelude

Swing Fugue

CHARLES MILLS: Maestoso

SOLOMON PIMSLEUR: Fugal Fantasy

DANIEL PINKHAM: Prelude and Chaconne

Prothalamion

Revelations

Suite

PAUL PISK: Aria Variata, Opus 87, No. 2

Capriccio, Opus 87, No. 3

Choral Fantasy on "When I survey the wondrous Cross,"

Opus 73

Pastorale, Opus 87, No. 1

Prelude, Adagio and Canzone, Opus 56

Sonata, Opus 46

PAUL SCHWARTZ: Sonata (in 4 chorale fantasias), Opus 20

JOHN VERRALL: The Legend of St. Christopher



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## S. O. S.

### TAO

tries to be helpful to its readers. Now and then there are times when we need to turn the tables and ask you to help us. This is one of those times. Recently we have been flooded with requests for information to assist the "do it yourself" organist—the person who is enough interested in the organ to purchase a harmonium, perhaps a discarded organ, for his home or other personal use.

Electronic Organ Arts out in Los Angeles has numerous products and gadgets for those interested in this particular field, now has issued the second edition of its "Organ Builders Manual," an assembling instruction manual and parts catalogue. But as one reader in Kansas pointed out to us just the other day, "I have never heard of any company selling parts for wind organs nor have I been able to find any literature or books on the subject" (there is William H. Barnes' book "The Contemporary American Organ").

He goes on to say that "I think what I need is wiring diagrams and instructions in the use and types of magnets and their voltages and power supplies." Here is quite a problem. Most of us are fully aware of how busy are most of the organ builders. Were they approached they no doubt would have to state they simply do not have the time to be of help of this sort, much as they would wish.

There are a number of smaller firms, and individuals, specializing in rebuilding organs for churches, but they too are pushed almost beyond reasonable limits to keep up with themselves. Now just what does this add up to? We think it's a pretty sad picture for the person who obviously is not so well heeled he can go out and buy a new organ, yet who very definitely is willing to roll up his sleeves and get his hands dirty rebuilding some type of instruments he can afford.

This is where you—our readers—come in. Surely some of you must know where assistance of many kinds may be secured. If you will take the small amount of time and energy required to write us—giving specific data—we will be more than happy to publish information in our pages.

In the meantime, we have these recommendations which may help a few. Drop a line to Mr. William A. J. Dean, 5942 South Maplewood Avenue, Chicago 29, Illinois; and to Miss Barbara J. Owen, 500 Winthrop Avenue, New Haven 11, Connecticut. Mr. Dean knows a lot about magnets and suchlike, is really quite a source of ingenuity and information and, we think, inspiration to "do it yourselves." Miss Owen by her own admission has stopped "foaming at the mouth over the inhuman treatment dealt out to some of the finest organs ever built in the U. S. A., and started doing something about it." Miss Owen has already appeared in TAO pages, writing about early American organs. She, incidentally, has data about organs which can be purchased, in case any of you are interested specifically in this.

The professional organists and organ builders promote the organ world in their special way. You, as readers, can also promote the cause of the organ by being helpful when called upon. TAO is optimistic enough to believe that we will be hearing from you.

The Editor

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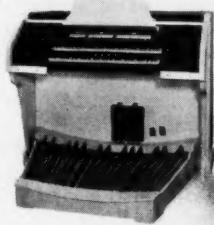
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# Messiah

How Can We Realize  
The Composer's Intentions?

Dr. Robert Dalley-Scarlett

We are grateful to Alfred M. Greenfield, Honorary Conductor of the Oratorio Society of New York, for the following biographical sketch of the author, taken from the program of the Queensland Symphony Orchestra and the Brisbane Handel Society concert presented by The Australian Broadcasting Commission.

**D**R. ROBERT DALLEY-SCARLETT is a graduate of the University of Adelaide, taking the degrees of Mus. B. in 1926 and Mus. D. in 1934. He received much of his musical training from Sir Frederick Bridge, Westminster (R. C.) Cathedral; and from Dr. C. W. Pearce of Trinity College, London.

Before coming to Queensland he had considerable experience as organist and conductor in England and Sydney, and later was organist and director of music at Christchurch Cathedral, Grafton. In Brisbane he was organist and choirmaster of St. Andrew's Presbyterian Church and later of All Saints, Wickham Terrace; conductor of the South Brisbane Municipal Choir and the University Musical Society. With the last named body he organized and conducted the first Bach Festival to be held in the Southern Hemisphere, extending over eight days, in 1930. Forming the Brisbane Handel Society in 1932, two Handel Festivals were organized in 1933 and 1934. The Handel Society then concentrated on broadcasting and concert presentation, performing all of Handel's 19 oratorios, the last one "Susanna" being in 1942.

In 1939 the Lord Mayor and Corporation of Halle, Germany (Handel's birthplace), awarded Dr. Dalley-Scarlett the special Medal for Handel research, only one of which is allocated each year to any part of the world. Owing to the war, in which he served for two years, the Medal did not arrive till 10 years later. Joining the staff of the A. B. C. in 1941, he eventually became conductor of the Official Wireless Chorus until its disbanding. With this chorus he gave many first world performances, especially of the works of the late Dr. Thomas Wood.

Following the lead of Handel authorities in other parts of the world, he has campaigned for the restoration of the original texts of Handel's works, eliminating all editorial and unauthorized notes and insisting on the notes written by Handel only. He is a regular contributor both to the Australian and International Press on various subjects.

This magazine is grateful to Carl Fischer, Inc., for permission to publish in full the pamphlet issued by this firm in connection with the December 1955 performance of "Messiah" by the Oratorio Society of New York, under the direction of its Honorary Conductor, Alfred Greenfield.

## Foreword

The booklet which follows was originally published in Brisbane in 1952 as introduction to a full-dress charity performance of "Messiah" exactly as Handel wrote it. This took place in the Brisbane City Hall with the Brisbane Handel Society and a section of the Queensland Symphony Orchestra, exactly reproducing Handel's original manuscript score. At that time no authoritative edition was available to us, and it was necessary for the singers to alter their own individual copies to conform with what Handel had written. Indeed, in several cases movements were copied and redone in their entirety. I found that the same difficulty existed in England for all conductors who wished to give an authentic performance of the work.

Since then, to my pleasure, I have studied the edition produced by Dr. J. M. Coopersmith. I find that, so far as the vocal section is concerned, all difficulties outlined above are now removed. I have not yet seen the orchestral score so can express no opinion in that regard. But the depth and breadth of Dr. Coopersmith's scholarship and research appeal to me so much that I feel the intention of the composer can now be realized. All that is needed by the conductor are four competent vocal sections in his choir, the size of which is not material. With my own suggestions as to speeds and style, the first performance of 1742 can now be convincingly reconstructed.

The variants of the solos printed by Dr. Coopersmith restore fine pieces of music unknown for a couple of centuries, and I would especially commend him for printing No. 19, Version A (page 204), and No. 37a (page 236) for which my own choir and orchestra have hitherto been compelled to use manuscript copies.

Robert Dalley-Scarlett  
Brisbane, Australia, 1955

**S**OME years ago a contributor to the London *Musical Times* wrote plaintively, "We are always hearing about Mr. A's, or Dr. B's, or Sir C's 'Messiah' . . . would it not be possible for us to have Handel's *Messiah* for a change?" The request produced the usual reaction, i.e., practically nothing at all. More recently the same request was underlined in an admirable article in the *Sydney Morning Herald* for December 22, 1951 ("Messiah Be-calmed," by L. B.). Many authoritative writers, of whom L. B. is the latest, have pointed out that "Messiah" is probably the only piece of music which is practically never performed as its composer intended that it should be. Let us consider some of these views.

George Bernard Shaw, writing in the *London Star* (January 3, 1889) concerning a performance of "Messiah," said: "The 'cuts' were many and audacious . . . the choruses retained for the occasion were sung in the old prosaic jog-trot . . . The truth is that Mr. Barnby has done with those thousand choristers everything that a conductor can do—except kindle their imagination. That exception places 'Messiah' beyond their reach . . ."

Writing in the *London World* under date January 21, 1891, Shaw said, *inter alia*: "We have all had our Handelian training in church, and the perfect churchgoing mood is one of pure abstract reverence . . . Thus we get broken in to the custom of singing Handel as if he meant nothing; and as it happens that he meant a great deal, and was tremendously in earnest about it, we know rather less about him in England than they do in the Andaman Islands, since the Andamans are only unconscious, whereas we are unconscious . . ." On other occasions G. B. S. had much more to say in the same vein.

Mr. R. A. Streatfield, the earliest Handel authority of this present century, wrote in the preface of his "Handel" (published 1909): "What the music of Handel meant to the men of his own time it is now difficult to say, but we know well enough what it meant to our fathers and our grandfathers. To them Handel was the musician in ordinary to the Protestant religion. He had been taken over bag and baggage by the Church of England." Referring to the legend that on one occasion Handel had remarked that he wished to make people "better" Mr. Streatfield comments: "Handel's *obiter dictum* was gradually twisted into meaning that he wrote with a definite evangelistic purpose and in consequence he was held up as an example of a composer who had consecrated his genius to the service of religion . . . This was the Handel that the present" (i.e., Streatfield's) "generation in its boyhood was expected to fall down and worship. No wonder that, like the enterprising youth in the nursery rhyme, we took him, metaphorically speaking, by the left leg and threw him downstairs, though in his case it was not because he wouldn't say his prayers, but because he would say them and nothing else."

And in the special section of his book dealing with "Messiah," Mr. Streatfield says that it "is now degraded to the level of a mild digestive which helps the struggling non-conformist conscience to tide over the festivities of Christmas. The ceremony of attending a performance of Messiah is to the average Englishman as immutable a Christmas institution as going to church or eating a slice of turkey. If you tell him that Messiah is a work of art, you either amuse or shock him. A work of art, indeed—he would as soon apply the phrase to a plum pudding!"

My old teacher, Sir R. Terry, in his volume of essays "On Music's Borders" (published 1927, though many of the essays were written earlier) speaks on p. 42 about the British Handelian:

"He has evolved a heavy, lumbering carthorse-like method of singing Handel. He calls this big bow-wow 'the Handel tradition' . . . You may tell him till you are black in the face that Handel was (musically) an Italian by training, that he has all the Italian grace and elegance of style which

will not stand rough handling. All to no purpose; he will return to his Messiah and bellow out 'And He shall purify' for all the world like a corpulent Dutch galliot wallowing in the trough of a heavy sea."

Professor Manson Myers, the American Handelian authority, says in his "Handel's Messiah": "Handel's oratorios were composed for performance in the concert room . . . Handel was never a church musician and he seldom wrote music for the Church. He was always a composer for the theatre and concert hall. In Handel's day Messiah was a public 'entertainment' just as Rinaldo and Alexander's Feast were entertainment, and the composer never once conducted his 'sacred oratorio' in church or cathedral." Speaking of Handel Festivals in England, Professor Myers says: "In those 'monster' performances of Handel's grandiose works Victorian England displayed a curious misconception of her idol. Prominent conductors dragged his tempi, perverted his schemes of tonality, vulgarized his subtle effects by inordinate multiplication, and made him a pretext for pious orgies that would have set Handel's full-bottomed wig fairly bristling with outraged fury . . ." These quotations, which could be multiplied many times, suggest that there is something wrong with our normal attitude towards "Messiah" and Handel's choral music in general. How is it to be remedied?

The first step involves some attempt to find out how this fallacious attitude (if indeed it be so) came about, the next to consider the composer's own methods, and any views which he expressed concerning the performances of his own works, and then we should survey in some fashion some of the social background of the 18th century.

Mr. Streathfield hits the nail on the head when he remarks that nowadays "Handel has been taken over bag and baggage by the Church." For it is only during a little more than the last hundred years that an idea has grown up that Handel wrote "sacred" music. It is amusing to note that during his own time the clergy thundered against "Messiah" and its composer in most violent language; that for the first half-dozen years after its composition it could not be performed under its proper name, but was advertised as "The Sacred Oratorio" and that the principal solos, when included in Walsh's edition of "400 solos from the oratorios of Handel" (Walsh was Handel's own publisher) had no origins ascribed to them. The other solos in the five volumes which comprise this collection had printed against their names in each case the name of the oratorio in which they appeared, but in the case of the solos from "Messiah" there appeared a blank. Curiously enough in the edition of the orchestral parts, to be used if necessary with the song copies, and printed at the same time, the name "Messiah" appears in every case. Perhaps it was assumed that orchestral players were more hard boiled and their consciences were less susceptible of offense.

All this should remind us that Handel had received the major part of his early training in Italy; wrote throughout his lifetime in the Italian "bel canto" style (as Sir R. R. Terry reminds us); and was generally known as an operatic composer. For the first twenty-five years of his adult life he concentrated on the composition of opera in the Italian manner, and so formed a style of writing which showed itself in all his work for the rest of his career. The natural extension of this state of affairs is that his compositions in the Italian style called for performance in the Italian manner, elegant, graceful, and—where the context permitted—vivacious. This is, of course, at marked variance with the "church" style imposed on his work in the Victorian era, when many good folks appeared to believe that anything which was not filled with synthetic gravity or even the gloomiest of gloom was a derivative of Satan. And yet, as Professor Myers reminds us, Handel was never a church composer.

And so it was that the so-called Handel tradition de-

veloped; a tradition which lies with such a heavy hand on modern day performances. I myself have known of cases when "He shall feed His flock" or "How beautiful are the feet" (on the rare occasions when the latter is performed) have been made by misguided conductors to stumble along at twelve beats to the bar, thus obliterating their character as dance forms, for despite the protests of the "unco guid" they are both in the recognized 18th-century dance form, the *Siciliano*. If one put side by side a copy of one of Handel's operas and one of his "oratorios" it will be seen at once that the only difference is in the character of the text—the idiom of music is the same in both cases, and therefore the method of performance should agree. Not that so much of his operatic music is known today either. The most popular is probably the so-called "Largo" which—allowing for the difference in meaning of the term in the 18th and 20th centuries—would today be almost *Andante*. This is described over and over again nowadays as a piece of sublime sacred music, its enthusiasts being apparently unaware that it is an excerpt from Handel's comic opera "Xerxes," sung immediately the curtain goes up on Act 1. The music is still magnificent, but it would be more magnificent were it sung with the proper atmosphere, and not dragged in an unrhythmic fashion to help its fictitious "sacred" character.

In Handel's days, his "oratorios" were known as "entertainments" and he endeavored to make them so by every means in his power. By the populace at large, the word "oratorio" seems to have been used as a term of reproach or ridicule. In point of fact, the original oratorios were the dramatic performances of Scriptural stories instituted by St. Philip Neri in Rome in 1556, so that an oratorio without acting (and perhaps costumes and scenery) is something of a contradiction in terms. As a sidelight on this, the original scores of all Handel's "oratorios"—except "Israel in Egypt" and "Messiah"—contain stage directions, and the various major sections are described as "Acts"—Act 1, Act 2, or Act 3. These stage directions were probably intended to give assistance in following the story and to suggest the appropriate atmosphere, rather than as a direction that the work should be acted, although a number of them have been staged recently in England with conspicuous success. In modern vocal scores the word "Act" is sedately modified into "Part"—Part 1, 2, or 3. And so the fact begins to emerge that Handel never wrote, or even contemplated, an oratorio in the sense in which we apply the term to "Elijah," "Creation," or the "St. Matthew Passion."

When our prominent conductors or soloists perform the instrumental music of the 18th century they usually give it its proper character in accordance with a correct tradition which has persisted—it is elegant and graceful, it is light and lilting, the metrical accents are not hammered, the slow movements while slow by contrast are not so much so as to deprive them of a rhythmic urge, or to make them dull. In other words, the rhythmic interest is maintained at all times. But when these same conductors and soloists approach the choral music—written in exactly the same style—they subside at once into what Terry called the lumbering carthorse-like method. In the case of those visiting celebrity conductors who tour from place to place the explanation may be found in the fact that they are allowed only one or two chorus rehearsals; they have to take things as they find them; they have no opportunity to give the chorus singers any idea of any proper interpretation, and they have to be content if in the final analysis most of the singers are singing most of the right notes most of the time, however lamentable the artistic result. In the case of permanent chorus conductors the attitude seems to be dictated by ignorance, apathy, or subservience to a bad convention. This means, then, that any performance of any Handelian "oratorio" necessitates excessive omissions, otherwise the dreary speeds adopted would cause the program to last four

or five hours. Is this in accordance with Handel's intentions? Fortunately we have a direct statement of his own on the subject.

In 1744 he was composing "Belshazzar" to a text prepared by Charles Jennens, who had also selected the words for "Messiah." On October 2, 1744, he wrote to Jennens acknowledging receipt of the complete libretto. In this letter he says: "I think it is a very fine and sublime oratorio, only it is really too long; if I should extend the music it would last 4 hours and more . . ." And so, objecting to performances which lasted "4 hours and more" Handel pruned the libretto. As submitted by Jennens it contained 808 lines; of these Handel omitted 216, a little more than a quarter. Assuming that the setting in full would have lasted four and a half hours (to cover the remark "and more") Handel's setting is now approximately a little less than three-quarters of that amount of time, in other words a performance covering three hours. If you study "Belshazzar" as finally set, you will find that it is practically the same length as *Messiah*, a few bars longer perhaps, but the difference is negligible. Go a step further and it will be found that all the major oratorios are approximately the same length, and this suggests that the performances would be likewise.

The reasonable deduction then appears to be that Handel was in the habit of giving performances of an over-all length of about three hours, and objected to anything longer. The three-hour performance would include two intervals of approximately fifteen minutes each, during each of which he would perform an organ concerto. I have averaged the playing time of his eighteen organ concertos and find that a quarter of an hour would be a reasonable time allowance for him to go to the organ, play, and retire again. Nowadays we only have one interval at a concert so that a complete performance should be fifteen minutes less, i.e. two hours and three quarters, 8 p.m. till 10:45, or 7:45 till 10:30. And yet this is almost the time taken in Australia for a performance of "Messiah" with copious omissions. Indeed, recently I heard a performance with even more omissions than usual which did not terminate until 10:45 p.m. Surely then there is something seriously amiss with the tempo and style adopted.

Now let us see how Handel's hypothetical timing ties in with the social customs of the day. Contrary to present-day practice, most major performances—if given in a concert hall—commenced at 12 midday, and the first performance of "Messiah" began at this hour. This, of course, was related to the problem of lighting large concert halls in an era of candles and oil lamps. When performances were given in a theatre and an evening hour was possible, some species of lighting system had been evolved for the theatres, and it is to be noted that Handel himself, giving his own performances in London, regularly engaged a theatre, not merely for his earlier operatic ventures but for his "oratorios." The only occasions on which he did not give his London performances in a theatre were when he gave them in the chapel of the Foundling hospital. These latter performances started at midday.

Anyone who has read the entertaining novel "Amelia," by the 18th century novelist Henry Fielding, will have observed a casual reference to the lighting difficulties, even in theatres. Amelia with her friend Mrs. Ellison go to Covent Garden to hear an oratorio by Mr. Handel. Arriving early they get into conversation with a gentleman who pays marked attention to Amelia; he buys for her a book and a wax candle, and even holds the candle for her all the evening. The "book" of course was the program containing the words of the oratorio, and the candle was to give light by which to read it! Fielding merely states this in passing; to him it would be a normal feature of evening concerts.

Handel, like any modern concert manager, was careful to

study the convenience of his patrons, and in a period when gluttony was far more prevalent than today, meal hours were of prime importance. Barker, in his "Character of England," tells us that during the 18th century the country people used to dine at 2 p.m., the London merchants at 3 p.m., as soon as the Stock Exchange closed, while the nobility and gentry (Handel's music patrons) dined at 4 p.m. De la Rochefoucauld in his "Melange sur l'Angleterre" states that dinner was at 4 p.m., usually lasting four or five hours. From indirect suggestions in the letters of Lady Mary Granville, who had paid visits to Ireland before Handel went there, and who—as the wife of Dean Delaney—took up her permanent residence in Ireland just after Handel's visit, it would seem that the dinner hour for the upper classes had become fixed at approximately 4 p.m. in that country also.

Handel's Dublin performances took place in the New Music Hall at Fishamble Street, a street much more like a lane to our modern ideas. An interesting sidelight on the traffic problem is given by a notice in the Dublin *Newsletter* of January 12, 1742. We find there a request, referring to one of Handel's earlier concerts, that coaches and chairs all come down Fishamble Street "which will prevent a great deal of inconveniences." This appears to be an early attempt at one-way traffic.

According to the various illustrations of the New Music Hall in Handel's day there was only one door by which the audience could enter or leave the building. The audiences (to the number of some 700) who gathered to hear Handel's Dublin programs, including "Messiah," would take some appreciable time to leave the hall (especially in those leisurely days), then there would be the necessity of finding one's own coach or sedan chair, followed—in the case of those who lived at some distance—by a journey of one or two miles. Anyone familiar with the habits of concert audiences will realize that all these proceedings would—under 18th century conditions—have taken the best part of an hour. And they all had to be home for 4 o'clock dinner! The inescapable deduction then is that the performances terminated shortly after 3 p.m., which with a midday start made an over-all time for the performance of some three hours. But this tallies exactly with the timing based on Handel's expressed opinion, as pointed out earlier! One might be fairly safe in deducing that Handel's protests against a performance "lasting 4 hours or more" would originate in a disinclination (a) to disorganize the domestic habits of his patrons and (b) to weary them with too much music at a stretch, the former probably being the more powerful motive.

L. B. in his article very properly reminds us that "Messiah" (and its fellows) are chamber music. Now the essence of chamber music is the use of small select forces able to give effect to every detail, every turn of phrase, every glittering facet of melody. Handel wrote for a small choir because in his day no others were known; choristers were engaged individually at a fee like orchestral players; and because he was writing for a small choir he would, of set purpose, introduce fine points of detail into one voice or another, which, perfectly clear when performed by a small body of singers, would be smothered by a big one. Because Handel's forces were small they were elastic and able to move at the pace which he desired without in any way sounding hurried or breathless. Allowing for the fact that 18th century orchestral instruments lacked the powerful tone of those used today, the fact that his orchestra was always larger than his choir suggests an intention to balance up their respective strengths on an equal footing. The choir which Handel used for his Annual "Messiah" at the Foundling Hospital may be regarded as normal for one of his performances: 18 voices, comprising 6 soprano boys and 12 men (4 altos, 4 tenors and 4 basses) with an orchestra of 33. For the first performance of "Messiah" much prominence was given to the big choir to be used, which

comprised the combined choirs of the two Dublin cathedrals, 20 and 21 voices respectively. On paper this looks like 41 voices, but as a number of men sang in both choirs, the total of choristers actually taking part was in the vicinity of 30. Simple-minded people continually tell one quite naively that Handel intended his oratorios for "big choirs" quite unaware that the present melogomania started from the first Handel Festival in 1784, twenty-five years after the composer's death. The choir on that occasion numbered 285 voices, and Dr. Charles Burney, in his detailed account of the function published in 1875, tells us of the public reaction to this unwelcome novelty. "By some it was predicted that the band [i.e. chorus and orchestra] would be so loud, that whoever heard this performance would never hear again . . . by some that they could never be in tune . . . or play in time . . . and lastly that from the immense size of the building [Westminster Abbey] no single voice has the least chance of being heard by those who had places remote from the orchestra . . ." And then Burney complacently goes on to say that the predictions were falsified, that no one was struck deaf, and that the performances hung together very well. The point of Burney's remarks lies in the fact that large choirs and orchestras were so far from the experience of the people of the 18th century that they feared something, in the musical sense, as devastating as an atom bomb. Finding, to their pleased surprise that they remained unscathed, the public then clamored for more and more inflated choirs, culminating in the Triennial Handel Festival, which, inaugurated in 1857 with a chorus and orchestra of 2,396 performers, eventually reached the stage when almost 4,000 people took part. Any student of acoustics (or any intelligent organist for that matter) knows that the larger the mass of sound employed, the slower it must move to avoid confusion, and so the death knell of the real style was rung in 1874. Writing on this point in 1894 Bernard Shaw remarks: "The Handel Festival has a lot of nonsense about it . . . as for example the size of the thing, though, after all, about which nobody makes any fuss . . . There remains of course the interest in Handel's work, as far as it can be realized under such circumstances; but this limitation is so serious that I do not hesitate to say that whoever has heard an oratorio of Handel's at the Handel Festival only has never heard it at all." The final words could be applied with equal truth to the average performance of "Messiah" in some Australian cities.

Sir Richard Terry dismisses the Handel Festival as a "triennial orgy at the Crystal Palace, when an impossible number of people meet together and try to perform Handel under impossible conditions."

Professor Manson Myers says: "If the Saxon Giant could have left his grave to hear a 19th century Festival performance of Messiah, reinforced by Mozart's additional accompaniments and shouted by an army of four thousand poorly rehearsed voices he would scarcely have recognized the oratorio as his own."

Dr. Percy Young, who has had much opportunity for practical experimentation at Wolverhampton, gives 50 singers as the maximum for a choir to sing Handel and says very truly "a chorus of more than 50 singers inevitably loses character, each part becoming tonally impersonal." He could have added with equal truth that the more the multiplication of the singers the greater the risk of blurring the melodic lines.

In regard to the orchestration of "Messiah," further elements have to be considered. Handel wrote "Messiah" for a very light orchestra, a chamber orchestra in fact. His instruments were strings and oboes, with trumpets and drums used very sparingly, and of course harpsichord or organ. Those are the only ones appearing in the original full score. We know that he would introduce others, e.g., horns, solely for the purpose of playing the voice parts to back up a poor choir, and occasionally he used his oboes for the same pur-

pose. The pedants of a later generation decided that Handel's small orchestra in "Messiah" was due to incompetence as an orchestrator, overlooking the fact that immediately before "Messiah" he had written "Saul," which employs the 18th century equivalent of a full symphony orchestra, including 3 trombones, while as far back as 1724 he was writing in "Julius Caesar" for 4 horns obbligati and two orchestras (in the style used afterwards by Mozart and others) in the transformation scene. All of which means that Handel knew his orchestra as well as the next man, and if he orchestrated "Messiah" lightly it was because he wanted it that way. When works by Beethoven or Mozart are written for small orchestra, their intentions are respected, but if it's a work by Handel everyone at once says "This will never do, let us add a lot more instruments." The attitude of the late 18th century up to the present time to Handel's orchestra (particularly in "Messiah") is analogous to saying that Beethoven wrote his string quartets for single instruments because he didn't know any better—let us play them with 50 players to a part, and add some woodwind and brass for good measure.

The orchestra "rot" was started by Mozart between 1788 and 1790 at the request of his patron, Baron Von Swieten. Mozart commenced—not too modestly—by altering movements which he considered Handel to have written poorly, converting solos to recitatives and vice versa, and then for some performances which were to take place in a hall containing no organ, he pondered the orchestration. He had to decide what to do with those passages in the accompaniment which Handel had given to the organ while the rest of the orchestra is silent, and for these passages (for this one purpose alone) Mozart wrote some additional orchestral parts. This was quite proper and no doubt what Handel himself would have done under the same circumstances. But today those parts (which at best were a temporary alternative) are used in addition to the organ! The most pathetic instance of muddled thinking was probably the Prout "edition" of the full score. In the *Musical Times* for April 1902, Novello & Co. announced an edition of Messiah "that will be authoritative and practicable." This was Prout's, and to the full score he wrote a preface. At first sight this reads most admirably with its depredation of previous editors who have made unwarranted additions, changes, and substitution of one orchestral instrument for another. Up to this point one is in complete agreement with him. Then he gives away his whole case with the naive statement "While Handel's text has been scrupulously respected, no attempt has been made to preserve his orchestral colouring." Just imagine a new edition of the Beethoven symphonies in which, while the text has been "scrupulously respected, no attempt has been made to preserve the orchestral colouring!" Well may Professor Donald Tovey (*Essays in Musical Analysis*, vol. 5, p. 96) point out that "the whole mischief of corruption that has obliterated Handel's style for a hundred and fifty years consists in the self indulgence of composers and conductors who find the bare walls of Handel's edifices an admirable surface to scribble upon and to bedaub with the contents of more or less expensive paint boxes."

To descend to matters of more minute detail, why is Handel's 12/8 version of "Rejoice greatly" not sung? In the original full score, it was also published as the official version in Walsh's edition of "400 songs from the oratorios of Handel" during the composer's lifetime and I have traced it as being published and sold regularly up to at least 1780, twenty years after Handel's death. Dr. Young, commenting on the fluidity with which it runs, has an obscure remark regarding the Dublin conducting score, but I have not been able to find a definite instance of it being supplanted by the 4/4 version conventionally sung today, before Madame Mara sang the latter in 1784 and the clue may be found in Burney's remark "This brilliant

and difficult air afforded Madame Mara an opportunity of displaying some of her wonderful powers of execution."

Then of course there is the unwarranted repeat of the first section of "Why do the nations." Handel's intention—as shown in the original manuscript—is that the solo terminating at "Against the Lord and His anointed" should lead straight into the following chorus "Let us break their bonds" which completes it. But most choirs are too listless to learn this chorus and conductors (abetted by Mr. Prout) have therefore invented the convention of *da capo* for the solo.

Why the undue thickening of the slow movement of the Overture with bass wind instruments? The overture to all intents and purposes can be compared to the first two movements of one of the Concerti Grossi.

Why the dreadful agglomeration of oboes and horns and things (put in by Mozart) in the Pastoral Symphony when Handel specifically indicated that he wanted pp strings only?

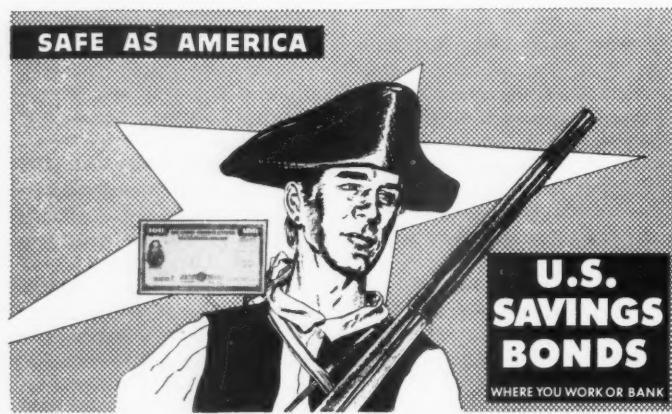
Why the habit of some conductors of using trumpets forte in the "Peace on earth" sections of "Glory to God?" Handel expressly marks these passages "Da lontano, un poco pp" (From a distance and more or less very softly). He could be suggesting poetically that the fanfares of war are subdued by the words of peace. Why lots of other things? As L. B. points out, the work needs to be re-studied completely, and if some of our leading conductors and choirs would only do so, we might get results quickly. But there appears little prospect of the front-rank conductors troubling themselves of the little people like myself to take action. Even then, much opposition must be expected. In 1948 I wrote an article on some of the above points which was printed by the Sydney *Canon*. At the end of the article I pleaded for an opportunity to conduct "Messiah" as Handel wrote it. *Mirabile dictu* I was (nominally) afforded such an opportunity in 1949, but the Fates, giving so generously with the one hand, were careful to take away with the other. The management of the choir concerned was insistent on tying me down to the irreducible

minimum of rehearsals with the choir, and obstructed by request for an extra chance or two to rehearse the singers with the statement that "their own chorus master was quite content to prepare the work for me." And so even at my performance Handel's exuberant melodies still danced along in fetters, though the fetters certainly were loosened a little.

My own choir, the Brisbane Handel Society, has now instituted an annual performance of "Messiah" complete, in Handel's style, and with Handel's timing. They realize that what they are doing is more than implementing the personal foibles of their conductor; they are carrying out the intentions of the composer, and this should be the goal of every honest and interested choir.

Working on the basis of a performance originally lasting three hours or so we omit one interval (saving fifteen minutes) and the long repeats of "He was despised" and "The trumpet shall sound" (almost another fifteen minutes) so that the complete work then takes a trifle over two and a half hours. The general feeling of listeners has been that it doesn't sound any faster, merely brighter, lighter, and much more dramatic. The strength of the choir is about 70 (more than Dr. Young recommends) but that might be forgiven with choristers who know enough to refrain from shouting their heads off, and allow the music to sing itself. The Brisbane Handel Society intends to develop the demand for Handel's "Messiah" rather than A's or B's or C's until no conductor or choir will dare to revert to the old bad lumbering traction engine type of performance. This year (1952) the Society proposes to take a step further in restoring the version of No. 38, "How beautiful are the feet," as Handel first set and performed it for contralto duet and chorus. In this respect Brisbane will rank with London as John Tobin, conductor of the London Choral Society, also incorporated this number in his performance for the British Broadcasting Commission.

This little book goes out with the hope that it will inspire interested parties to think. Impartial thought must necessarily lead to some action.



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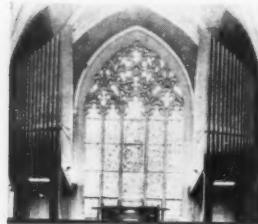
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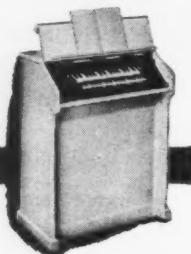
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# EDITORIALLY YOURS

## The American Composer — III

"We're a wee bit tired of the cult of the ugly and violent which is today's literary fashion. These troubled times are not easy ones for the creative artist, the man especially sensitive to the disintegrations of many of the complacencies of yesterday. ...But a Sophocles or a Dante, a Tolstoy or a Dostoevsky, even a Hardy or an Ibsen, gave us heroes, not merely victims; tragedy, not merely pathology; the glow of life, not merely the 'iridescence of decay'".

THE CHRISTIAN SCIENCE MONITOR

If this holds for the literary world, it holds equally true for world of music. Many believe that contemporary organ composition on the whole is the emanation of diseased minds. Personally, we cannot quite go along with such an attitude. Progress in composition, whether we personally happen to like what we hear, must be; otherwise sterility and stultification obtain.

Last month we took under consideration the plight of the American composer of organ music, and some of the reasons why American organ composition by our best composers is so seldom heard. This month we extend our thesis to the means whereby more significant composition can be sought.

Perhaps it is futile to decry the well-known lack of cooperation among organists. This lack is oft-times an actual refusal, based in jealousy, spite or stubbornness. Some of our top recitalists are notorious for their refusal to cooperate and who, by their stupidity, are doing much to hinder the progress of American organ composition.

There are numerous pedagogues around the country who play down contemporary composers so viciously that it is small wonder students come from their studios with a shockingly warped mind on the subject—or no ideas whatsoever. No organ teacher who is not pedagogically and musically willing, or able, to present the contemporary scene, should permit himself to remain in the business. He is a blot on the landscape.

The American Guild of Organists could be a logical power bloc to foster American organ composition of worth. Up to now, it has made little significant effort to fulfill this potential. Perhaps an independent **American Organ Composers League** should be formed. With the right management, and a zealous personnel to head it up, such a group could accomplish untold amounts of good—for everybody.

Surveys of the American organ recital field should be made, annually. Percentages should be totalled, and, beyond this, the reasons for the percentages evaluated and made public. This project could be accomplished, given a certain amount of cooperation from recitalists and others. TAO's pages are open to any and all reports of this kind which report the national scene, as related to top flight composers only.

Quite frankly, we are not interested in second rate composers or their works. We are not snobs—we do not dismiss them nor do we imply they are inferior necessarily. We simply have no wish to waste time on music which is less than best. Judgment on music written today may be a dubious thing, yet, without an attempt in this direction progress is impossible. Unless today's composers are given the compliment of such evaluation, and their best efforts

permitted repeated hearings, they are more than likely going to turn their backs on the organ as a compositional medium even more determinedly than is now evident.

Our music schools, conservatories, and colleges could help mightily. The infrequency of such worthy projects as the series of American organ music programs like the University of Redlands has sponsored must be considered, and regretted. The Eastman School of Music is noted for its fostering of American composition. Yet to our knowledge this has not included organ composition to any extent. The same may be stated for most other conservatories and colleges on our academic scene.

An organization such as an AOCL (cf. paragraph five) could be an exceptional force for the persuasion of further recognition for the American organ composer. We know there are leaders among us—men and women who are eager to see American organ works of stature nurtured. They are themselves often organists who, banded together, could be miracle-workers.

In the orchestral field, music is commissioned. As the forum on composition at last summer's national AGO convention brought out, composers will lay aside even a pet personal project of the moment to accept and fulfill a commission. All right—let this be a tip off. Let's do some commissioning ourselves.

It is arguable whether the competition method, with or without reward, is the right answer. First rate composers will have nothing to do with the plan for the obvious reason that if they should enter, and not win, their reputations would suffer.

Are we afraid to show a certain kind of favoritism (or is it actually?) by offering commissions to specific composers? What better way can you find to secure organ music by the best composers? We could add that the first line composer will seldom be excited by a commission which offers him peanuts. To commission fine music by fine composers requires more outlay than is customarily evident today. On the other hand, we believe you would be amazed at how costly a thing the commissioning of music is not.

If there are any persons, groups, firms, foundations, or organizations, sufficiently interested to make significant enough contributions to interest our finest composers, TAO would like to know about it. In fact, we are quite willing to stick our necks out far enough to state that we would be happy to act as go-between for composers and sponsors. We warn all takers that, as earlier stated, we are interested **only** in top drawer material, whether this be the commission offered, the music composed, or the composer himself. TAO will do its part in establishing a league for the fostering of American organ composition, if this seems a desirable venture, whether within or outside ex-

isting organizations.

We now take pleasure in tossing the ball to you. We only hope we do not meet with the customary inertia, the occasional jealousies and all that, with which the organ world is now beset. Progress stems only from overt activity intelligently designed and implemented, not from highly questionable personal animosities, prejudices, and mental-musical inversions. These latter mean stagnation.

The cudgels for action are in your hands, will be of your own making. Will you use them?

In order to provide space for the special features in this issue, the next installment in Mr. Gilman Chase's NOTES ON BACH will appear in the issue of January 1957.

## New Notes in the Land

ARDEN WHITACRE, who has charge of the music in the First Presbyterian Church in Canton, Ohio, recently sent TAO a most interesting letter and the service leaflet of Sunday, October 28. It was immediately apparent to the editor that here is a young man who is doing a job which has high interest, both musically and liturgically.

As his letter stated, the Peeters, Andriessen and Thompson works listed below were all "firsts" for his section of the country, "and this type of service is a great innovation for the Presbyterian Churches here in Ohio. We here at the First Presbyterian Church are making great strides in promoting liturgical music in the church service, and I think this would be of interest to your readers." Because the editor also thinks so, the content of the service is presented for our readers' consideration.

### Evensong Worship

Prelude: Prelude and Fugue in G Major	Bach
Call to Worship	The Minister
Processional Hymn	
Introit: Greater love hath no man	Ireland
First Lesson	
Magnificat	Henrik Andriessen
Second Lesson	
Nunc dimittis	Tone 1, 2
Apostles' Creed	
Versicles, Responses and Prayers	
Anthems: Let every tongue adore Thee	Bach
The King shall rejoice	Handel
Presentation of Tithes and Offerings	
Anthem: The last words of David	Randall Thompson
Doxology	
Anthem: Te Deum	Flor Peeters
Benediction and Choral Response	
Postlude: Toccata (Symphony 5)	Widor

DECEMBER 1956

## TAO Greetings

We would like nothing better than to be able to give the Seasons Greetings to each and every subscriber, advertiser, and all our friends, personally. In lieu of this, may we express our fervent wish that your Christmastide will be richly blessed, and that the New Year will be by far your most rewarding. Our feelings to you all are expressed in the following lines, by an unknown poet.

Ray Berry, Editor  
Dorothy R. Berry, Business Manager

Lord give our hearts their youth  
at Christmastide  
Let us believe, as did the Three  
who went  
To lay their gifts, their honor  
and their pride  
Before a Child.  
Lord help us find again the  
long lost way  
That led to wonder: in the  
welcome glow  
From friendly windows, something  
of the gay  
Comradely spirit that we  
used to know.  
The Star shines on for those  
with eyes to see  
A finite gleam toward all  
eternity.



Angel with Portativ

A medallion atop the Shrine of St. Ursula, in the St. John's Hospital, Bruges, Belgium.

## RECITALS AND CONCERTS

**ROBERT BAKER**, organist of Fifth Avenue Presbyterian Church and Temple Emanu-El, New York, in the first of a series in Temple Emanu-El.  
 Three Works from the Baroque Period  
 Chaconne in E minor      Duke Johann Ernst of Saxe-Weimar, Arr. Bach  
 Concerto in G Major      Bach  
 Prelude and Fugue in A minor  
 Three Works by Contemporary Jewish Composers  
 Prelude to the Sabbath Morning Torah Service      Milhaud  
 Prelude in E      Bloch  
 "Behold, the bush burned, and was not consumed"      Berliner  
 The Colors of the Organ  
 Mixtures: Dialogue on the Mixtures      Langlais  
 Trumpets: A Trumpet Minuet      Hollins  
 Flutes: Rondo for the Flute Stop      Rinck  
 Strings: Adagio (Fantasie in C)      Franck  
 Full Ensemble: Prelude and Fugue on B-A-C-H      Liszt

**Q**UITE frankly, this was the most thoroughly satisfying musical experience I have had since returning to New York somewhat more than a year ago. For the avid, there are perhaps a few more startling purveyors of pyrotechnics—for the so-called baroquists and the incurably romantics there are those who might come closer to puerile requirements. But for the true lover of organ music played with mature concept, power, fire, and clean-cut technique, here was real gratification.

A glance at the program above is enough to show imagination thoughtfully elucidated. Robert Baker deserves special commendation on this point alone. Buxtehude was kept within bounds—the Duke of Saxe-Weimar's little offering was held to an appropriate dynamic frame—the complexities and architecture of the Bach were given drive, excitement and logicality.

Milhaud's prelude is a good piece and should be noted by more recitalists. The Bloch was rather typical of this composer, and more than that should be in more organists' libraries. Berliner's highly intricate, compelling and demanding work fascinated me enough to want to hear it again, and soon. But what pleased me most was to have these pieces programmed—three contemporary works of worth which delineate with a certain urgency their nationalistic compositional origin, which have the emotional fire and occasional poignant longing many of us associate with Hebraic music, yet pieces wholly acceptable any place anywhere.

It is questionable whether anyone could have chosen more aptly works to display the colors of the organ. No doubt the reason for this portion of the recital was to present the resources of an instrument recently rebuilt, and in this respect was eminently successful. The Langlais most of us know—the Hollins not too many do but definitely should—the Rinck is one of the most charming things I've heard in a long time—the Franck excerpt speaks for itself. I'm prob-

ably as tired as the next one of hearing the Liszt but this performance of such passionately rococo goings on was drawn into a powerfully driven, masterfully conceived canvas, the full ensemble colors of which, topped by the blaze of the organ's independent unenclosed reed voice *Chazozero-roth*, brought to an awesome climax a program of great virtuoso playing.

Robert Baker, who, with Marilyn Mason, John Huston and David Craighead, will represent this country as recitalist at the International Congress in London next summer, will I suspect have little trouble in further establishing the fact that the U. S. has the finest organists anywhere.

This was the first of three November recitals by Dr. Baker, at Temple Emanu-El, with Flor Peeters playing the last Saturday of the month. This series of late Saturday afternoon programs will continue throughout the season and will present numerous guest recitalists in addition to Dr. Baker.

The disquieting noises of the organ's mechanical innards, perhaps puzzling to some in attendance, while not enough to actually mar the playing since most of it was in evidence between pieces, were nonetheless an item which the Temple must correct before the instrument may be considered completely reconditioned. Despite this auditory handicap, Robert Baker, as earlier stated, gave a completely satisfying performance, and proved he has few equals today in command over the King of Instruments.

Ray Berry

**ANNE FRANCES BYRNE**, playing the pre-Evensong recital in the Cathedral of St. John the Divine, New York, November 4, 1956.

Vierne  
 Schumann  
 Schumann  
 Bach

**A**LTHOUGH we seldom are able to attend many Sunday afternoon recitals, we decided to check up on one of the area's younger performers to note further progress in her playing. We are happy to relate that Miss Byrne did a magnificent job competing with the fantastic acoustics of New York's Cathedral of St. John.

The idiomatics of Vierne would scarcely have been crystal clear anywhere other than a padded cell, but even here one could follow the music with little trouble. The Schumann works came off especially well, I thought, and the Bach warhorse (which I don't blame anyone for wanting to play) was exciting and powerful.

Anne Byrne is a young lady with a kingsize amount of drive and intensity which she transmits with excitement and a considerable amount of thrill. I sincerely hope she will be offered the opportunities of purveying her talents in many places.

Ray Berry

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**FILMS**, 313 North First Street, Ann Arbor, Michigan, to make available to our subscribers microfilm rolls each of which contains a year's issues of TAO. The roll is distributed to purchasers at the end of the volume year only. The microfilm copy is a positive, furnished on labeled metal reels, and at the surprisingly low cost of \$1.60 for each roll. Full information may be secured from **UNIVERSITY MICROFILMS**, 313 North First Street, Ann Arbor, Michigan.

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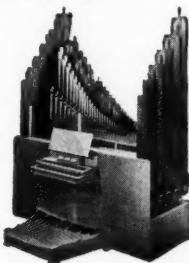
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Christmas Cradle Song . . . . .	A. Hollins
Pastorale . . . . .	A. Guilmant
Dialogue on a "Noel" . . . . .	R. Warner
Vom Himmel Hoch . . . . .	G. Edmundson
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#### ORGAN ON RADIO

To promote general interest in the organ and in organ playing, the Atlanta (Ga.) Chapter AGO is cooperating with WGKA-FM in presenting a series of organ programs on Saturday evenings. WGKA is Atlanta's classical music station.

The idea originated with Norman Reyes, music director for the station. On the basis of his first experimental programs, the station has made available 30 to 45 minutes of air time each week. In addition to playing fine organ recordings, an effort is made to interest the public in the organ intellectually by devoting some time each week to discussions of the organ as a musical instrument, and to the art of organ playing. For these, a number of local organists have appeared as guests. Interviews are conducted on an impromptu basis (although pre-recorded on tape), and some lively times have resulted from Mr. Reyes' searching questions.

Typical programs in this series thus far: a program of Langlais recordings the week before his Atlanta recital; a recorded roundtable discussion between Carl Weinrich, Kurt List and David Randolph preceding Weinrich's new Bach recordings made in Sweden; the Aeolian-Skinner illustrated lecture on organ design; four programs on organ design and literature through four centuries on which a composition from each of the 17th, 18th, 19th and 20th centuries were played each time; four programs introducing prominent recital personalities and their recordings.

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# REVIEWS

## MUSIC FOR ORGAN

**Gilman**



EDWARD B. MARKS MUSIC CORP., RCA Bldg., Radio City, New York.

St.-Saëns: Six Preludes and Fugues, 2 volumes, 30 pages each, \$1.50 per volume. A handsome new edition of these interesting pieces, revised and edited by Gerard Alphenaar; should find a wide audience among American organists. Examination reveals the composer's influence in organ style and technique upon a whole generation of organ composers, notably Widor, Vierne and Dupré. The quality of these compositions is aptly described in the Preface as "a most desirable amalgam of contrapuntal writing and a Gallic elegance of melodic and harmonic invention."

Chapel Service, Vol. 2, Romantic and Contemporary Repertoire, 43p, \$1.25. This miscellany of preludes, interludes, and postludes is compiled and arranged for organ or electrotone, with "spinett" registrations included. Undoubtedly the most interesting items in this collection are three pieces by Anton Bruckner.

CLAYTON F. SUMMY CO., 235 S. Wabash Ave., Chicago 4, Ill.

Egil Hovland: Three Chorale Preludes, 9p, \$1.25. Of the three only one appeals to me, and for the reason that a Norwegian composer has used a native folk tune, "The Great White Host," as the basis. Treatment here is simple (as it should be for such a tune) and the melody is intriguing—perhaps because it is unfamiliar. The other two pieces can be dismissed as student exercises *a la Orgelbüchlein* and of no great worth.

C. C. BIRCHARD CO., 285 Columbus Ave., Boston 16, Mass.

From a Paris Organloft, 8p, \$1.25. Fugue in D, Lasseux; Nôël (with four variations), Balbastre; Fugue in D, Dandrieu. Arranged by Laurence Dilsner. It is a puzzle to me why any publisher would stake money on such a collection of minor interludes when the chance of wide usage (i.e., manifold sales) is meager. These pieces are all unimportant, much too short for church or recital use, and completely eclipsed by similar essays of such masters as the Couperins, Ram-

eau, d'Anglebert and d'Aquin. There is a wealth of organ music by these composers which has barely been tapped, music which would find a far larger market among organists than these interludes. I suggest that Mr. Dilsner apply his talents to more important works. Without having examined the originals of these compositions I suspect that much ornamentation has been omitted, and this, if true, is regrettable.

NOVELLO & CO., LTD. (available through H. W. Gray).

Festal Voluntaries—Harvest, 27p, no price given. This collection actually amounts to five extended choral preludes on Thanksgiving hymn tunes by British organists composing in the most conservative Church of England traditions of proper organ music. If these pieces had been written 50 years ago they would have been considered "modern" in the Elgar vein, but these appear to be fairly recent works and as such they are laughable in their conservative idiomatics. All of them may be classed as good, and dull, and as such I recommend the collection to suburban organists who dote on this stuff for the dreary services in certain denominations and in such areas.

CARL FISCHER, INC., 62 Cooper Square, New York 3, N. Y.

Ten Short Preludes on Hymn Tunes and Carols, arranged by Richard Warner, 18p, \$1.50. Organ teachers should welcome this interesting collection of simple, playable pieces. These are perfect for the beginning student who is not yet ready for the *Orgelbüchlein*. Such tunes as "Let all mortal flesh keep silence," "God of all Grace," "Adore te devote," and several carols are treat-

ed simply and with good taste. Recommended.

Norman Coke-Jephcott: Legende, 6p, 60¢, and Scherzo Classique, 9p, 75¢. If you like the music of this composer you will want these.

E. S. Barnes: Song for Organ, 4p, 60¢, and Festal Prelude in Gm, 8p, 75¢. I repeat, if you like the music of this composer . . .

MERCURY MUSIC CORP., 47 West 63 St., New York 23, N. Y.

Anthony Donato: Two Pastels, 5p, 75¢. Here is contemporary music I urge you to play. The first is a quiet pastorale whose surface simplicity will at first disarm you. The second is marked "fast and brilliant" and is over in a moment or two, but during that time you will be fascinated with interesting rhythms and whirlwind figurations. These two miniatures are completely refreshing amid the dreary output of most organ music publishers and I hope organists will investigate.

Herman Berlinski: From the World of my Father. 1) Prayer at Midnight (Chatzoth); 2) Air (Nigun), 50, 75¢. More interesting organ music from Mercury. These two short works are probably meditations upon Jewish liturgical melodies. Regardless of their origin they are interesting and should find wide usage among church organists of any creed.

A Treasury of Shorter Organ Classics, 31p, \$2, edited by E. Power Biggs. A most interesting collection of minor organ gems by such varied composers as Richard Coeur de Lion, Ludwig Krebs, Henry Purcell, William Selby, Antonio Soler, Benedetto Marcello, W. A. Mozart, and several others. Really an international miscellany from England, Germany, Austria, Spain, France, and Colonial America. Unusual compositions that should be welcomed by the professional organist who will find many uses for them. Mr. Biggs' editing is wisely sparing, with no annoying phrase marks, and his registration hints are meant as general aids. I call this collection a must.



CONCORDIA PUBLISHING HOUSE, 3558 S. Jefferson Ave., St. Louis 18, Mo.

"Organ Music for the Communion Service," 60p, \$2.50. Paul G. Bunjes has done a superb job of editing 17 pieces from the pens of 12 composers. Edward W. Klammer's Foreword states far better than I can the purpose of this volume: "Organists who have no difficulty selecting music for the regular Sunday services are frequently at a loss when it comes to choosing selections suitable for a service of Holy Communion. Recent inquiries and requests have indicated that there is a need for

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a collection of special music for use at such services. *Organ Music for the Communion Service* is the answer to these requests.

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"To provide variety and make the collection comprehensive we have included compositions in various styles by American, German, French, and Italian composers from the 16th to the 20th century. Certain well-known compositions, specifically the preludes by Bach, Walther, Brahms and Karg-Elert on 'Schmücke dich, O liebe Seele,' and others, were not included, since they are readily available in other editions. In the case of those compositions based on chorales and hymns we have included the melody and text of the first stanza as an aid to the organist in interpreting the music." I can recommend this volume without reservation.

CARL FISCHER, INC., 62 Cooper Square, New York 3, N. Y.

Edward Shippen Barnes—"Song for Organ," C, 4p, 60¢—This good gentleman, who knows better and has written far more worthy organ music, must have felt nostalgic or something when he wrote this "song" for it is just too soupy for anyone whose choices in service music must meet best standards. It is needlessly repetitive, chromatic and "accidental."

Edward Shippen Barnes — "Festal Prelude in Gm," 8p, 75¢—and I wish I could say something nicer about this piece, but it is no go. A 3/2 time signature does not allow it to escape being a slow waltz, the octaves writing is highly questionable, the inventiveness minimal.

R.B.

## BOOKS

### Gilman Chase

**PREAMBLE:** Without intending to issue a manifesto I do believe that a newly-appointed reviewer, such as I am, should state a few matters of his policy in judging material for review. Since the emergence of magazines and newspapers the problem of space (especially for reviews) has always been

a trying one for both writer and editor, and TAO is no exception for our space is also limited. Logically I feel that this limited space should be reserved for important publications of value to organists and choirmasters. Books and music which come to my desk will have to be sorted and only those which I feel are worth your time and money will be accepted for your consideration.

For example: just the other day a book arrived for review—THE OBOE, by Philip Bate, which I have since read and discarded as of almost no value to any reader of this publication. Also it is outrageously overpriced, and I am painfully aware of the traditionally meagre pocketbook afforded organists. On the other hand I shall occasionally remind you of valuable publications, not necessarily new, which you may have forgotten about and which should be in your library as reference books. Now that we have been introduced, let us proceed!

THE CONTEMPORARY AMERICAN ORGAN by William H. Barnes, J. Fischer & Bro. \$4.75. This hardy perennial is now out in its 6th edition—certainly a time-tester for any book—and its basic format remains the same, with enlargements and revisions along the way which bring it very much up to date. Surely this volume is unique in America in that it is the only history of our organ building metamorphosis, and as such it is of great value to students everywhere. A coda has been added relating Dr. Barnes' impressions of an ill-fated organ tour of Holland, Denmark and Germany (I was a member of that nightmarish tour also). He is staunchly convinced that the American organ is the best yet (many will not agree) and he is incurably stricken with the "miracle" of electric action (here I heartily disagree). But these are opinions still heatedly debated in the fraternity. In the main THE CONTEMPORARY AMERICAN ORGAN is a valuable document of the American organ scene up to the present moment. All of the many trends and "isms" are given space, and all extremes are included—even that obsolete monster in Atlantic City—and all receive fair coverage. Highly recommended for all organ students for it fills a valuable gap in the history of organ building. Excellent photographs.

PHILOSOPHICAL LIBRARY, 15 East 40 St., New York 16, N. Y.

LISZT, by Sacheverell Sitwell, \$7.50. If you have \$7.50 to spend on a book dealing mainly with the lecherous doings of a matinee-idol pianist, later turned Abbé, of his cigar-smoking mis-

tress whose stogies were double strength with iron shavings inserted to impart a "metallic tang to her puffs," etc., etc., this reprint of a 1934 publication is your dish. The lurid and sensational aspects of Franz Liszt's colorful and dramatic life are the main concern of author Sitwell, who is given to snap musical pronouncements in the Hollywood press release tradition. Organists I am sure will be fascinated to learn that "The Bach Fugue (on B A C H, that is) is one of the most tremendous things in all contrapuntal music," and the "Fantasia and Fugue on *Ad nos ad undam*" "belongs to the greatest things in organ literature." Most performers outgrow this infantile adulation of Liszt's romantic bombast before they reach the conservatory stage. The book is far from dull in subject matter and in the writing, but it is quite out of focus.

THE MUSICIAN'S GUIDE, 509p, boards \$5, Music Information Service, 1697 Broadway, New York 19, N. Y. For anyone who would like or who needs a "what's what and where is it" this "directory of the world of music" (and you may take the word directory quite literally) is tops. The volume covers the field from the three standpoints of industry, profession and education like a tent. And like a dictionary a good directory is an invaluable item that should be a must on your desk, for ready reference. Get it—it's more than worth the price. R. B.



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# RESUME

1955 — 1956

PAUL CALLAWAY  
RICHARD DIRKSEN  
*Washington Cathedral*

*Organ*

Bach, Fantasia on Come Holy Ghost  
Fantasia & Fugue Cm  
Prelude & Fugue C  
Prelude & Fugue Fm  
Bonnet, Matin Provencal  
Buxtehude, Chorale Prelude on Frankfort  
Come Saviour of the Gentiles  
Effinger, Prelude & Fugue  
Franck, Choral Am, Bm, E  
Prelude, Fugue & Variation  
Gigout, Grand Choeur Dialogue  
Howells, Psalm Prelude No. 3  
Yea though I walk (Psalm Prelude)  
Mozart, Fantasia Fm  
Mulet, Carillon-Sortie  
Procession  
Noble, Chorale Prelude on Bangor  
Chorale Prelude on Dominus regit me  
Purcell, Chaconne F  
Prelude G  
Voluntary on old Hundredth  
Sowerby, Meditation on Picardy  
Very Slowly (Sonatina)  
Stanford, Prelude on St. Columba  
Vaughan Williams, Prelude on Rhosymedre  
Vierne, Adagio (Symphony 3)  
Carillon  
Widor, Adagio (Symphony 6)  
Allegro (Symphonie Gothique)  
Andante sostenute (Symphonie Gothique)

*Anthems*

Aichinger, Duo Seraphim  
Allanbrook, Psalm 130 (First performance)  
Psalm 131 (First performance)  
Bach, Lord will not suffer  
Brahms, Grant unto me the joy  
Psalm 13  
Regina coeli laetare  
Bullock, O most merciful  
Byrd, Excerpts (Mass for 3 voices)  
Justorum animae  
Rorate coeli de super  
Byrd-Bedell, Praise the Father  
Chapman, All creatures of our God  
Couperin, Troisieme lecon de tenebres  
Crandell, Blessed are they  
Crotch, Lo star-led chiefs  
Davies, God be in my head  
If any man hath  
Dirksen, Let folly praise  
Friedell, King of glory  
Gardiner, Evening Hymn  
Gibbons, This is the record of John  
W.H. Harris, King of Glory  
Haydn, Tanquam ad latronem  
Holst, Ave Maria  
Eternal Father  
P.James, Lord is my shepherd  
W.James, Sing and rejoice  
Kellogg, Rejoice in the Lord  
Lasso, Surrexit pastor bonus  
G.C.Martin, Let my prayer  
Mozart, De profundis  
Psalm 130  
Noble, And all the people shouted  
Lord of the worlds above  
O wisdom spirit  
Ouseley, O Saviour of the world  
Palestrina, Confitemini Domino  
Sicut cervus  
This is the day  
Poulenc, Litanies a la Vierge noire  
Purcell, Let my prayer come up  
Rejoice in the Lord alway  
Rorem, All glorious God

Though I speak with the tongues  
Three Hymns (First performance)  
Rossini, O salutaris hostia  
Sanders, God of our fathers  
D.Scarlatti, Nicene Creed (Mass Gm)  
Schuetz, Sparrow hath discovered  
Sowerby, Like the beams  
Now there lightens  
Stanford, And I saw another angel  
Sweetlinck, Behold ye and bless ye  
Tallis, Audiri vocem  
Lamentation of Jeremiah  
R.Thompson, Alleluia  
Trad-Thiman, Holly and the ivy  
Vaughan Williams, Christe is now rysen  
Now blessed be Thou  
Old Hundredth  
Vittoria, Jesus the very thought  
O Magnum Mysterium  
O vos omnes  
Walther-Ellinwood, Palm Sunday Gospel  
Walton, Set me as a seal  
Weekes, Hosanna to the Son of David  
Wesley, Lead me Lord  
Thou wilt keep Him  
Wash me thoroughly  
Willan, Behold the tabernacle of God  
Lo in the time appointed  
O sacred feast  
C.L.Williams, When the Son of man  
C.Wood, Hail gladdening light  
O Thou the central orb  
S.Wright, Lord make me a channel

*Canticles and Services*

Te Deum laudamus—Britten C, Bullock D.  
Benedictus es—Priest Bf, Sowerby Bf,  
Willan (f/b).  
Benedicite—Noble Bm, Whitehead,  
D.McK. Williams Ef.  
Jubilate Deo—Strickland.  
Services—Candlyn Df, Darke F, Dietrich,  
Harwood Af, Noble Bm, Stewart Af, D.McK.  
Williams Dm.  
Mag. & Nunc Dim.—Arnold (f/b), Brewer  
D, Byrd (f/b), Great Service, Dufay 8th  
Mode, Edmundson E, Gibbons Af, Harwood  
Af, Howells (Collegium Regale), Knight  
(f/b), Morley (f/b), Noble Am, Parker  
E, Ruffo-Willan (f/b), Walmisley Dm,  
Whitbroke (f/b), Willan Bf.

*Cantatas*

Bach, St. John Passion  
Parris, Alas for the day  
Wright, Green Blade riseth  
*Evensong Recitals*  
Robert F. Twynam  
Church of St. Mary, Star of the Sea  
Baltimore, Md.  
October 2, 1955  
Bach, Prelude and Fugue in G  
Three Chorale Preludes  
Huffman, Prelude and Fugue in A  
Alain, Le jardin suspendu  
Vierne, Finale (Symphony 6)  
Philip Steinhaus  
All Saints' Church  
Pontiac, Michigan  
November 6, 1955  
Couperin, Offertoire sur les grands jeux  
Bach, Sonata 1  
Come Saviour of the heathen  
Prelude & Fugue in D  
Franck, Grand Piece Symphonique  
John S. McCreary  
Calvary Methodist  
Detroit, Michigan  
December 4, 1955  
Bach, Prelude & Fugue in C  
Three Chorale Preludes  
Franck, Choral No. 2 in Bm  
Langlais, Cantilene  
Dialogue sur les mixtures  
Vierne, Carillon de Westminster  
Norman Scribner  
University Baptist Church  
Baltimore, Md.  
January 1, 1956  
Mozart, Fantasia in Fm  
Bach, Passacaglia & Fugue in Cm

Fugue a la Gigue  
Dupré, Cortège et Litania  
Variations sur un Noel  
Harold Ash  
Westmoreland Congregational Church  
Washington, D.C.  
March 4, 1956  
Bach, Toccata, Adagio & Fugue in C  
Wenzel, wir in hochsten Nothen sein  
Widor, Symphony 6  
William Spragg  
Hood College  
Frederick, Md.  
May 6, 1956  
Buxtehude, Prelude, Fugue and Chaconne in C  
Krebs, O Lord hear my suffering  
de Grigny, Recit de Tierce en Taille  
Bach, Toccata in F  
Franck, Cantabile in B  
Spragg, Sonata 1

DONALD L. COATS  
*St. James' Episcopal*  
New York City

*Organ*

Bairstow, Chorale Prelude on Veni Emmanuel  
Bucher, Andante (Sonata in Bm)  
Couperin, Benedictus  
DeLamarer, Alleluia (Gregorian Suite)  
Franck, Choral in Bm.  
Howells, Quasi lento (Six Pieces)  
Kellner, What God does is well done  
Krieger, Praeludium & Ricercare  
Langlais, Te Deum  
Peeters, In memoriam  
Reger, Gloria in Excelsis  
Sowerby, Chorale (Suite for Organ)  
Weber, Chorale Song, Prelude (Suite for Organ)  
Whitlock, Prelude on King's Lynn  
Chorale Prelude on St. Denis  
Widor, Finale (Symphony 2)  
Willan, Let us all with gladsome

*Anthems*

Armstrong, Christ whose glory  
Bairstow, King of love  
Though I speak  
Clokey, Daughter of Zion  
Cocker, O help us Lord  
Davies, O Thou that hearest  
Dvorak, Blessed Jesu fount of mercy  
Franck, Psalm 150  
Gibbons, Almighty and everlasting God  
Goldsworthy, How beautiful upon mountains  
Howells, O pray for the peace  
Ireland, Many waters cannot quench  
P.James, By the waters of Babylon  
Jennings, Say to them that are  
G.Martin, Holy Spirit come  
Martin, Whoso dwelleth under the defense  
Noble, Souls of the righteous  
H.Parker, To whom then will ye  
Rowley, Praise  
G.Shaw, O brother man  
M.Shaw, O clap your hands  
O light from age to age  
With a voice of singing  
Sowerby, Blessed are all they  
Now there lightens unto us  
Thiman, O God of love  
Whitney, Blessed is the man  
Willan, I looked and beheld  
In the name of our God  
D.McK.Williams, I know not where  
In the year King Uzziah died  
C.Wood, O Thou sweetest source  
This sanctuary of my soul

*Canticles and Services*

Te Deum laudamus—Ireland in F, Titcomb  
in Ef.  
Benedictus es—Candlyn in Gm, Thiman  
in D, Willan in Ef.  
Services—Darke in F, Sowerby, Titcomb  
in D.  
Magnificat—Harwood in Af, Noble in  
Am, Walmisley in Dm.  
Nunc dim.—Harwood in Af, White in E.

(Continued on page 423)

### EASTER 1956

Organ music has the title first, followed by composer; choral music the other way about.

#### ROBERT BARLEY

St. John's, York, Penna.

O Sons and Daughters, Boely  
Reimann-Dickinson, By early morning light  
Hosannah, Hartmann  
My spirit be joyful, Bach, and  
Pean of Victory, Fortunatus (both for brass  
and organ)

MacFarlane, Christ our Passover  
Wild, Blow, golden trumpets  
Jubilate Deo, Silver  
Surrexit Christus hodie, Dunn  
Thou art the King of glory, Handel

#### PAUL CALLAWAY

#### RICHARD DIRKSEN

Washington Cathedral, Washington, D.C.  
Dirksen, Communion Service  
Alleluia, Christ is risen  
Christ lay in the bonds of death, Bach  
Noble, Communion Service in Bm  
Vaughan Williams, Alleluia. Christe is now

rysen agayne

Today triumphs God's Son, Bach  
Toccata, Symphony 5, Widor  
Missa de Angelis  
Dirksen, Christ our Passover  
Lisz., Christ is risen  
Carillon-Sorte, Mulet  
Christ is now risen again, Bach  
Howells, Magnificat and Nunc dimittis  
(Collegium Regale)

Bairstow, Promise which was made

#### DONALD COATS

St. James', New York City  
M.Shaw, Christ our Passover  
O Filii et Filiae, Farnam  
Toccata, Symphony 5, Widor

#### RICHARD CONNELLY

St. Paul's, Westfield, N. J.  
Christ ist erstanden, Purvis  
Thiman, Strife is o'er  
Finale, Symphony 6, Vierne

#### FREDERICK L. ERICKSON

Emmanuel, Baltimore, Md.  
Blessed Christ is risen today, Bach  
In bonds of death the Saviour lay, Bach  
Erickson, Communion Service  
Gounod, Prologue from "Mors et Vita"  
Bairstow, Promise which was made  
Stainer, Sanctus

The choir was assisted by a brass quartet  
from McDonough School.

#### VIRGIL FOX

RICHARD WEAGLY  
Riverside Church, New York City  
Grand Piece Symphonique, Franck  
Fanfare, Walton (with brass sextet)  
Shaw, Spring bursts today  
Norwegian-Dickinson, This glad Easter day  
Handel, Let the bright Seraphim  
Hallelujah  
Fanfare for Brasses, Broiles  
Thou art the rock, Mulet  
Handel, Messiah (Easter portion)  
Toccata, Symphony 5, Widor

#### THEODORE W. RIPPER

Director of  
Music  
Peachtree Christian Church, Atlanta, Ga.  
*Holy Week and Easter Music*  
Eichhon, Song for Easter  
Forsyth, Last Supper  
French-Fusner, Love is come again  
Gounod, Seven Words of Christ  
Handel, Hallelujah (Messiah)  
Kopyloff, Alleluia! Christ is risen  
Luvaas, Blessed i He that cometh  
Neander, He is risen  
Palestrina, Alleluia! The strife is o'er  
Purcell, Let my prayer come up  
Reimann-Dickinson, by early morning's light  
In Joseph's lovely garden  
Schuetz, St. John Passion  
Schumann, Our heavenly Father, hear  
Traditional, Round the world  
Whitehead, King's welcome  
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from our services for Holy Week which may be of interest to you. We have been pleased to note an average attendance increase this season of 53% at our Evening Bells Service, a five o'clock musical service weekly from December through Easter."

#### DR. GEORGE MEAD

ROBERT ARNOLD  
Trinity Church, New York City

Missa de Angelis  
Gaul, Christ is risen  
M. Shaw, Arise in us  
Communion Service  
Stanford, Magnificat and Nunc Dimittis  
Solemn Melody, Davies  
Handel, Hallelujah

#### FRANK K. OWEN

St. Paul's Cathedral, Los Angeles, Calif.  
Alleluia, Pascha nostra, Titcomb  
Owen, Communion Service in D  
Christus Resurrexit, Ravello  
Dickinson, Joy fills the morning  
O Filii et Filiae, Farnam  
O Filii et Filiae, Dandrieu  
West, Unto the Paschal Lamb  
Snow, Communion Service in Am  
Snow, Angels roll the rock away  
March, Symphony 1, Widor

#### WILLIAM SELF

St. Thomas, New York City  
Noble, Communion Service  
Bairstow, Promise which was made  
Darke, Communion Service  
Gretchaninoff, Nunc dimittis  
(Choral music at Evensong was by the  
Harvard Glee Club, G. Wallace Goodrich,  
conductor)  
Gabrieli, In ecclesiis benedicte Domino  
Clement, Adoramus te, Christe  
XV Century, Iste confessor  
Preger, Sanctus

Milhaud, Psalm CXXI

Thompson, Last words of David  
Bach, To Thee alone be glory  
Gibons, O Thou, the central Orb  
Byrd, Ave verum corpus

Nos vos relinquant orphanos

Handel, Let their celestial concerts all unite  
Franck, Father, Thy holy Spirit send

#### ROBERT M. STOFER

Church of the Covenant, Cleveland, O.  
Lift up your hearts, Goller

Aria, Peeters

Most Beautiful King, Karg-Elert

Lotti, Joy fills the morning

Marryott, Lilies of the dawn

Wright, Resurrection paean

Handel, Hallelujah (Messiah)

Toccata, Symphony 5, Widor

Carillon, Fleury

In death's strong grasp the Saviour lay, Bach

In Paradisum, Dubois

Thiman, Easter bells

Gaul, Sing songs of praise

Dutch-Baker, This joyful Eastertide

Yon, Christ triumphant

Wright, Green blade riseth

Spanish-Dickinson, In Joseph's lovely garden

Alleluia, Pascha nostra, Titcomb

W. WILLIAM WAGNER

Old Stone Church, Cleveland, O.

Olds, Christ is risen

Phelps, Joy dawned on Easter day

Fairest Lord Jesus, Edmundson

Joseph, Now is the last dread enemy

Kopyloff, Ice is gone from all the rivers

Caldwell, Now sing we all on Easter morn

Final, Symphony 1, Vierne

MacFarlane, Christ our Passover

Marryott, We will be merry

Parker, Light's glittering morn

Handel, Hallelujah (Messiah)

Toccata, Symphony 5, Widor

Fm Fantasia, Mozart

Handel, Messiah, Parts 2 and 3

Allegro Maestoso (Water Music), Handel

#### CHARLES DODSLEY WALKER

#### MARION ENGLE

Church of the Heavenly Rest, N.Y.C.

Carillon, Vierne

Chant de mai, Jongen

Tu es Petra, Mulet

Lord Jesus Christ, be present now, Karg-Elert

Te Deum, Langlais

My spirit be joyful, Bach (with trumpets)

Willan, Missa Sancta Maria Magdalena

Handel, Hallelujah (Messiah)

Vaughan Williams, Let all the world

O Filii et Filiae, Farnam

Thompson, Alleluia

#### DONALD D. KETTRING

East Liberty Presbyterian, Pittsburgh, Penna.

Easter with the Pennsylvania Moravians, Gaul

Christ lay in death's dark prison, Scheidt

Wennerberg-Christiansen, Lord of Hosts

Caldwell, That blessed Eastern morn

Awake, thou wintry earth, Bach-Whitford

Gaul, Spanish Easter processional

Handel, Hallelujah

Alleluia, Pascha nostra, Titcomb

Abide with us, Weinberger

French-Walker, Carol of joy

Lewis, Paschal Paean

Markarov-Williams, An angel said unto Mary

Wesley, Lead me Lord

#### ALEC WYTON

#### ALASTAIR CASSELS-BROWN

Cathedral of St. John the Divine, New

York City

M.Shaw, Easter Canticle

Brahms, Lord is risen

Stanford, C. Mag. and Nunc dim.

From this small group of service lists TAO deduces that the old favorites remain. In the organ department, Widor's "Toccata" was played four times; Farnam's "O Filii" and Titcomb's "Alleluia" three times each. Chorally, the score was Handel's "Hallelujah" six times; Bairstow's "Promise" thrice. TAO hopes that next season we will be flooded with Easter Day leaflets so we may be able to give a better and wider cross section of choices.

### CYRIL BARKER

A.A.G.O., M.M., Ph.D.

Detroit Institute of Musical Art

(Affiliated with the University of Detroit)

Central Methodist, Lansing

### ROBERT BARLEY

St. John's Episcopal Church

York, Penna.

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Now thank we all our God  
Elgar, It comes from the misty ages  
Haydn, Insanæ et vanæ curæ  
Mendelssohn, Hear my prayer  
Mozart, Lord God of hosts  
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Song of Peace

Lithuanian-Holler, Two Carols  
Noble, Prelude to Gloria Domini  
Peeters, Elegie

Purvis, Communion  
Sowerby, Sonatine  
Titcomb, Puer Natus Est  
Weinberger, Abide with us  
Last Supper

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Mr. Döhring, an organ builder of repute and a longtime subscriber to TAO died September 26 at the Southampton Hospital on Long Island. Born in Nagel, Province of Posen, German, he came to this country at the age of 13. At 18 he began his apprenticeship with the Roosevelt Organ Works in New York City. During his career he installed organs in the homes of Andrew Carnegie, Charles Schwab, Cyrus Curtis, Horace Harding, Henry Frick and many others.

For many years he was the faithful server for many churches in the metropolitan New York area in maintaining their instruments and through this special ministry had a wide circle of devoted friends among the clergy and among musicians. He is survived by his wife.

Bainton, And I saw a new heaven  
Ballard, Lamb and Jesus slept  
H.H.A.Beach, Let this mind be in you  
Beethoven, Benedictus (Mass D)  
Berloiz, Thou must leave  
Blower, High in the heavens  
Bourgeois-Wood, O thou sweet source  
Byrd, Now there lightens upon us

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Clokey, Our master hath a garden  
Croft, How shall I find Him  
Czech-K.Davis, Carol of the drum  
Davie, Come Holy Ghost  
Davies, King of Glory  
Edwards-Malin, My song is love unknown  
Elgar, See Him that maketh  
Faure, Requiem  
Finzi, Lo the full final sacrifice  
Friedell, Jesus so lovely  
King of Glory  
Way to Jerusalem  
When Christ was born  
Gibbons, Almighty and everlasting God  
O Lord increase my faith  
Gritton, O Emmanuel our King  
Handel, Foundling hospital anthem



Edward D. Berryman

The University of Minnesota recently announced the appointment of Mr. Berryman as assistant professor of music and university organist. He has been a member of the music faculty for thirteen years, assuming at this time the position held by Arthur B. Jennings since 1938. Berryman also is organist and choirmaster of the Cathedral of St. Mark in Minneapolis. His 1956-57 series of recitals in Northrop Auditorium of the University was opened on October 20 with the following program:

Prelude and Fugue in E Flat	Bach
Five Chorale Preludes	Bach
Chorale in A minor	Franck
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Holst, Let all mortal flesh  
Howells, Here is the little door  
Ireland, Greater love hath no man  
Jennings, Springs in the desert  
Joubert, Torches

Morley, Out of the deep  
Mozart, Mighty spirit all transcending

Naylor, A Childing slept  
Pache, The New Year

Palestrina, O blessed Jesu

ar.Pendleton, Brother John's Noel

Peter-Dickinson, It is a precious thing

Polish-Kozinski, Shepherds tell us all

Praetorius, Now is the old year

Rimsky-Korsakoff, Lord is nigh

Rhodes, Grant we beseech Thee

Rowley, O saving victim

Rubbra, Hymn to God the Father

A Song

M.Shaw, Arise in us

Jesus the very thought

Sicilian, O Sanctissima

Sowerby, I will lift up mine eyes

Stanford, And I saw another angel

Lo He comes

Stimson, First carol

Swiss-Dickinson, Heavenly song is sung

Tallis, If ye love me

Thiman, King of Glory

Titcomb, We have seen His star

Tschaikovsky, Forever worthy is Thy Lamb

Vaughan Williams, Christmas Hymn

Easter Hymn

Fantasia on Christmas carols

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Magnificat

O be joyful in the Lord

O taste and see

Vittoria, Jesu the very thought of Thee

Of the glorious body telling  
Walker, I will lift up mine eyes  
Walloon Noel-Ratcliffe, Angel's carol  
Wesley, Thou wilt keep Him  
Whitehead, Almighty God whose glory  
D.McK.Williams, In the year King Uzziah  
died  
C.Wood, O Thou the central orb  
*Cantatas & Oratorios*  
Bach, St. Matthew Passion, 1 & 2.  
Brahms, Requiem, 1 & 2.  
Faure, Requiem  
Handel, Messiah 1,2,3.  
Parker, Nona novissima 1 & 2.  
Vaughan Williams, Dona nobis pacem  
(to be continued)



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His past training includes musical and  
collegiate study at Oklahoma A & M College,  
Southern Methodist University (Bachelor of  
Music degrees in Education and in Organ),  
and the University of Redlands (Master of  
Music). In the summer of 1956 he was  
awarded an Associateship in the American  
Guild of Organists. Mr. Jennings received  
organ instructions with John Meldrum, Carl  
Amt, Joseph Hofrichter, Dora Poteet Barclay  
and Leslie Spelman; training in church music  
and choral work has been with Lawrence  
Hanley and J. William Jones. Before going  
to Wilmington, he held similar church posts  
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